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are susceptible of producing the most interesting effects, when properly treated. I have used these for panels, laying them so that the ends of the brick would show, or as the bricklayers would say, "laying them all as headers," and scraping out the joints to a depth of perhaps half an inch. In this case I was careful to choose the darkest and hardest bricks I could find, using those that varied from a deep cherry red to almost a blue black.

Many of the old Colonial brick houses in the neighborhood of Philadelphia were laid up in what was known as "Flemish bond," these dark headers alternating with the full length brick, or "stretchers," and forming a sort of checker-board pattern on the wall. A piece of wall laid up in this manner makes a very effective band or belt course, especially if it is introduced between the window heads of one story and the sills of the story above, terminated top and bottom by a narrow band of moulded brick.

A very effective treatment is to remove the stone from the cornice about half way down the top story windows, replacing this by light colored buff or yellow brick, or by a rough-cast pebble dash in buff or cream tint. Still more effective does this become if the cornice itself is taken away, and if boldly projecting eaves are introduced, in Spanish fashion, casting deep shadows and showing effectively against the uniform monotony of the skyline.

Patterns can be worked in the bricks that are introduced in a number of different ways. One method is to use a darker colored brick, which appears against a lighter ground in diagonal lines, forming a diaper pattern. Another method is to turn the bricks in different directions, making patterns only noticeable by the mortar joints, yet which are still effective decoratively. Still other effects are obtained by slightly recessing certain bricks to obtain varying effects of light and shade; but care must be taken in this latter method that it be not overdone, a half inch being sufficient to cast quite a decided line.

The color of the mortar plays quite an important part in the introduction of brick-work. As a rule it is, perhaps, preferable to make the joints of the same color as the bricks, or at least a varying shade of this, but sometimes marked contrasts, such as green mortar with red brick, may be very effective. As a rule, black and white joints are to be avoided. The former, when made of lamp black, is decidedly weak as a binder for the bricks, the oil in the color preventing the mortar from hardening, and, moreover, it has a disagreeable tendency to run and stain the brickwork. The white mortar, as a rule, is too violent a contrast and tends

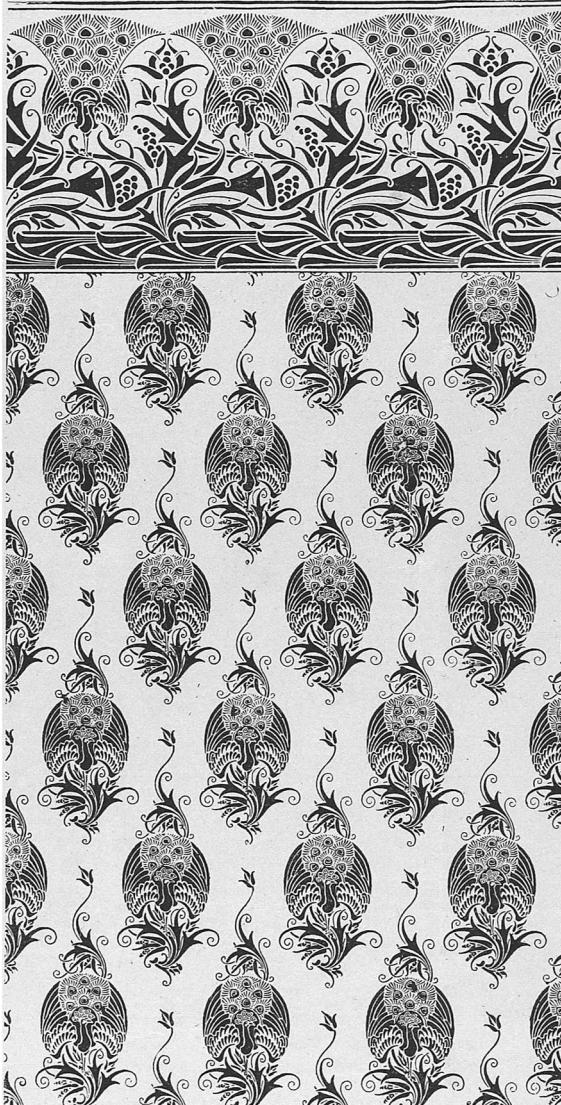
to break the color effect of the wall up into too many subdivisions.

Whatever is to be done in the way of remodeling the old front, should be done under the direction of a competent architect, and one, moreover, who has had training in the effect of color and in the possibilities of brick. Although it might almost seem that any attempt at color decoration were better than none, the tendency of the inexperienced man is to let fancy run riot, and to gain mere garishness rather than that artistic combination of color grouping which the taste and better judgment of the competent colorist will produce.

#### DECORATIVE NOTES.

**A** N important place among the furniture of the modern house is held by the collection of candlesticks. The tinkling cut-glass candelabra of our grandmothers' time have been brought forth from their hiding places and set once again in a position of honor; high brass or silver candlesticks, either real antiques or good imitations, are favored for use in the dining-room on state occasions; and the bedroom candle being once more in vogue, it is considered correct to hand each of your guests a little brass hand candlestick when the good-nights are said. If the guest is a man who does not care to read in his room, or a woman who does not "do up" her tresses before she sleeps, the dim candle light will be sufficient, but otherwise the visitor will surely wish for less style and a more generous supply of illumination. The thoughtful hostess, therefore, provides a gas or oil lamp to supplement the feeble "light of other days."

**I**T goes without saying that daintiness upon the dining table is regarded as a necessity in every well ordered home. The two or three daily meals are often the only occasions when the entire household gathers together, and the mother knows that a prettily arranged table is really a powerful factor in forming the characters and habits of her children. Absolute cleanliness is, of course, the first essential. The cloth must be spotless and smoothly laid, the napkins must be neatly folded, and the glass and silver must be beyond reproach. Every good house-keeper nowadays places a pad beneath the table cloth. This protects the cloth from contact with the table, greatly increasing its durability; and it ensures perfect quiet and an elegant adjustment of the cloth. The use of "table millinery"—that is, strips of ribbon, plush or velvet, etc., is no longer approved, so that even at the most elegant dinners the trough of flowers in the center of the table is often the only ornament.



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